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sculpture preserved in city buildings. These are mostly in the schools, of whose plastic ornamentation the list forms an interesting census. One hundred and one schools are so decorated out of a total number of more than three hundred in Boston. "The sources," to quote from the Museum's *Bulletin*, "are many: graduating classes, school societies, local clubs, individuals—sometimes in memory of others, sometimes by legacy—teachers, parents, proceeds of entertainments and lectures, money earned by pupils, and contributions from leagues and other organizations. Such an inventory testifies in a striking way to the place held by the schools in popular esteem. As in the case of all permanent installations of fine art, often placed in position to be unheeded thereafter, the question of the use of the pupils of this material is as important as that of its provision. It has taken the efforts of many to bring these objects together, and may require still further effort before they are enjoyed as they might be."

CONTEMPORARY  
SPANISH  
PAINTINGS

From May 15th to June 11th a notable exhibition of paintings by contemporary Spanish artists was held in the Art Institute of Chicago. This comprised sixty-five canvases representing the works of painters of the several Spanish schools. These schools divide themselves into four groups: the first headed by Villegas, Director of the Prado; the second, by Sorolla; the third, by Zuloaga, and the fourth, by the two Zubiaurre. The collection was assembled in Madrid by Miss Ethel L. Coe, a student and teacher of the Art Institute who was invited by Sorolla to visit Madrid to study with him. An admirable introduction to the catalogue, giving an outline of contemporary painting in Spain, has been compiled from Miss Coe's notes, and the exhibition while not exhaustive has been pronounced thoroughly representative. Reproductions of some of the paintings shown therein will be published in a later number of ART AND PROGRESS.

PHILADEL-  
PHIA'S NEW  
MUSEUM

Plans for a great Art Museum for Philadelphia, to be erected in Fairmount Park on the site of the old reservoir, have recently been completed and published. They are by Horace Trumbauer, C. C. Zantzinger and C. L. Berie, Jr. The proposed structure will stand upon a terrace 46 feet in height and will have a façade 400 feet long. It will overlook the Schuylkill River and the park, standing at one end of the splendid new parkway which terminates at its further end in the City Hall. It will thus have both isolation and monumental dignity. The style is described as Greek with Renaissance detail, "noble in simplicity, classic in outline, spacious in content and in accord with its situation."

The portion of the building which is to be immediately erected will cost, it is estimated, about \$3,000,000. With its future extensions this museum as planned will exceed by two thousand square feet the area of the Louvre in Paris.

## NEWS ITEMS

Mr. Harold Haven Brown, of Chicago, has been appointed Director of the John Herron Art Institute in Indianapolis succeeding Mr. F. Allen Whiting, who in May became the Director of the new museum now in course of erection in Cleveland, Ohio.

In the July number of *Scribner's* magazine is published an article by Elmer Grey on the Panama-Pacific Exposition, in which the architecture, sculpture and landscape gardening planned for this approaching World's Fair are graphically described.

Among the more notable works in sculpture recently unveiled are a memorial to Carl Schurz, by Karl Bitter, erected in New York City, and a memorial to Kit Carsen, by Augustus Lukeman and F. G. R. Roth, erected in Trinidad, Colorado.